

L. M. GOTTSCHALK

KOMPOSITIONEN FÜR KLAVIER

Zu zwei Händen.

	n. M.
s Op. 2. Bamboula, Danse de Nègres	1 50
m " 3. La Savane	1 —
m " 4. Ossian. 2 Ballades	— 80
m " 5. Le Bananier, Chanson nègre	— 60
m " 6. Colliers d'or, 2 Mazurkas	à — 60
m " 8. La Moissonneuse, Mazurka	— 80
s " 9. Le Songe d'une nuit d'été, Caprice	— 80
s " 10. La Chasse du jeune Henri	2 —
m " 11. Le Mancenillier, Sérénade	1 20
m " 12. Danse ossianique	1 —
m " 13. Jérusalem (J. Lombardi) Fantaisie	1 50
s " 14. La Jota Aragonesa	— 60
s " 15. Le Banjo	1 —
m " 16. Dernière espérance	1 —
m " 17. Marche de nuit	1 —
m " 21. L'Étincelle, Mazurka	— 80
s " 22. Souvenir d'Andalousie	1 —
s " 23. Chant du Soldat	1 50
m " 24. Sospiro, Valse poétique	1 —
m " 25. Les Foliets, Polka brillante	— 60
m " 26. Ricordati, Méditation	— 80
m " 27. La Naiade, Polka de salon	1 —
m " 28. Reflets du passé, Méditation	— 80
s " 29. Apothéose, Marche solennelle	1 50
m " 30. Minuit à Séville, Caprice	1 20
s " 31. Souvenir de Porto-Rico	1 20
m " 32. Pastorella e Cavagliere, Caprice	1 50
s " 33. Danza	1 20
s " 34. Columbia, Caprice américain	1 50
m " 35. La Gitanela, Caprice	— 80
m " 36. Fantôme de bonheur, Caprice	1 20
m " 37. Ojos Criollos (Les yeux créoles)	— 60
s " 38. Manchega, Etude de concert	1 —
s " 39. Souvenir de la Havane	1 20
s " 40. Printemps d'Amour, Mazurka	1 20
ss " 41. God save the Queen	1 —
s " 42. La Chute de feuilles, Nocturne	1 50
s " 43. Polonia	1 50
m " 44. O ma charmante! épargnez moi! Caprice	— 80
m " 45. Suis-mois! Caprice	1 —
s " 46. Murmures éoliens	1 50
m " 47. Berceuse (Cradle song)	— 80
s " 48. L'Union, Airs américains	1 50
m " 49. La Colombe (The Dove), petite Polka	1 —

	n. M.
m Op. 50. Réponds-moi, Danse cub., arr. par C. Wachtmann	— 80
s " 51. Home, sweet home (Charme du Foyer)	1 —
s " 52. Miserere du Trovatore, Paraphrase	1 50
s " 53. La Gallina, Danse cubaine, arr. par C. Wachtmann	1 —
s " 54. Impromptu	1 50
s " 55. Le Cri de Délivrance	1 50
m " 56. Caprice élégiaque	1 —
s " 57. Grand Scherzo	1 20
s " 58. Trémolo, Etude	1 20
m " 59. Pasquinade, Caprice	— 60
m " 60. Morte! Lamentation	— 80
s " 61. Marche funèbre	— 80
m " 62. Pensée poétique	— 60
s " 63. Dernier amour, Etude	1 —
s " 64. Bataille, Etude	1 50
m " 65. Solitude	— 80
m " 66. Ses Yeux, Polka	1 50
m " 67. Grande, Tarantelle	1 80
ss " 68. La Favorite, Fantaisie	2 —
s " 69. Grande Fantaisie triomphale sur l'hymne nationale brésilien	1 80
m " 70. Jeunesse, Mazurka brillante	— 80
m " 71. Orfa, Grande Polka de salon	— 80
m " 72. Radieuse, Grande Valse de concert	1 20
s " 85. 6 ^{me} Ballade. Oeuvre posthume	1 20
s " 86. Danse des Sylphes. Oeuvre posthume	1 80
s " 87. 7 ^{me} Ballade. Oeuvre posthume	1 20
s " 88. Hercule, Etude. Oeuvre posthume	1 50
ss " 89. Le Carnaval de Venise, Caprice et Variations. Oeuvre posthume	1 80
s " 90. 8 ^{me} Ballade. Oeuvre posthume	2 —
s " 91. Variations sur l'Hymne Portugais	2 —
m Amour chevaleresque, Caprice	1 —
m Andante de la Nuit des Tropiques	1 50
m Le Chant du Martyr	1 —
m Dans les Nuages, Schottisch	1 —
s Galop de concert, Caprice	— 80
s Mazurka	— 60
s La Mélancolie, Etude d'après Godefried	1 —
m Pensive, Polka-Rédowa	— 80
m Le Poète mourant, Méditation	— 60
m La Sourire d'une jeune Fille, Grande Valse	1 —
m Souvenir des Ardennes, Mazurka de salon	1 20
m Souvenir de Bal, Caprice	— 80

Zu vier Händen.

	n. M.
m Op. 5. La Bananier, Chanson nègre	— 80
m " 14. La Jota Aragonesa, Caprice	— 80
m " 16. Dernière Espérance. Méditation	1 —
m " 17. Marche de Nuit	1 —
m " 21. L'Étincelle, Mazurka sentimentale	1 —
m " 22. Souvenir d'Andalousie	1 50
m " 37. Ojos Criollos (Les yeux créoles), Caprice brill.	— 80
m " 40. Printemps d'Amour. Mazurka	1 20
m " 47. Berceuse	1 —
m " 50. Réponds moi. (Di que si.) Danse cubaine, Caprice brillant	1 20
s " 52. Miserere du Trovatore	1 50

	n. M.
m Op. 53. La Gallina, Danse cubaine	1 20
s " 58. Trémolo, Grande étude	1 80
m " 59. Pasquinade, Caprice	— 80
m " 60. Morte! Lamentation	— 80
s " 61. Marche funèbre	— 80
m " 66. Ses Yeux, Polka de concert	1 50
m " 67. Grande Tarantelle	1 80
s " 69. Grande Fantaisie triomphale sur l'Hymne national brésilien	1 80
m " 71. Orfa, Grande Polka de salon	— 60
m " 72. Radieuse Valse de concert	2 —
m Le Poète mourant, Méditation	— 80

m = mittelschwer. s = schwer. ss = sehr schwer.

B. SCHOTT'S SÖHNE MAINZ, LEIPZIG

LONDON
SCHOTT & Co.

BRÜSSEL
SCHOTT FRÈRES

PARIS
MAX ESCHIG

Rosemary

(Remembrance)

Intermezzo

Tempo alla Gavotta

PERCY ELLIOTT

PIANO

ten. *mp* *poco rit.*

Largamente e alla Marcia

ten. *rall.* *ten.* *mf* *sost. e ben marc.*

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Nº 112

Mélodie

S. Stojowski, Op. 1. N° 1

PIANO.

Andantino.

p molto cantabile

a tempo

poco rit. *cresc.*

rall. e dim. *espress.*

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B. SCHOTT'S SÖHNE

MAINZ

LEIPZIG—LONDON—BRUXELLES—PARIS

à Madame PANTHÈS
Professeur au Conservatoire de Genève

LES MUSES DANS LA FORET

RONDO

XVIII^{me} Siècle

Recueilli par
Lucien de Flagny

Joué par Wladimir Cernikoff

Adhémar de Flagny

PIANO

Andantino *en écho*

mf legato *pp* *mf* *mf*

en écho *pp* *mf*

en écho *pp* *cresc.* *f*

sempre f *mf*

en écho *pp* *sempre pp* *mf* *rit.* *etc.*

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To Lady Eden

GIPSY'S LAMENT

Zigeunerklage

Who calls?

One that attends your ladyship's command.

(Two Gentlemen of Verona)

My voice is ragged; I know I cannot please you.

I do not desire you to please me, I do desire you to sing;

(As you like it.)

George Aitken

Op. 20

PIANO

Broadly $\text{♩} = 60$ *With much expression and rubato*

p *mf* *mp*

Brighter *mf*

Agitato *Slower* *f*

Faster *Slower* *p* *pp* *f* *mf*

Faster *etc.*

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à son ami M^r Marmontel

Professeur au Conservatoire de Paris.

LA
CHASSE

D U

JEUNE HENRI

Morceau de Concert

POUR

Piano

PAR

L.M. GOTTSCHALK

OP. 10.

N° 11242.

P. M. 3. 25.

Propriété des Éditeurs

MAYENCE, B. SCHOTT'S SÖHNE.

BRUXELLES, SCHOTT FRÈRES.

LONDRES, SCHOTT & C^o

82 Montagne de la Cour

113 Regent Street

LA CHASSE DU JEUNE HENRI

MORCEAU DE CONCERT

par

L.M.GOTTSCHALK.

(de la Louisiane)

Opus 40.

Moderato. ♩ = 120.

Piano.

The first system of musical notation is for the piano. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is Moderato, with a quarter note equal to 120 beats per minute. The music begins with a piano (p) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piano part. It features a mezzo-forte (mf) dynamic in the right hand and a piano (p) dynamic in the left hand. The right hand has a melodic line with some grace notes, while the left hand continues with a steady accompaniment. The system ends with a piano (pp) dynamic in the right hand.

The third system shows a forte (ff) dynamic in the right hand. The right hand has a more active melodic line with some grace notes. The left hand continues with a steady accompaniment. The system ends with a piano (p) dynamic in the right hand. There is a 'Ped.' (pedal) marking in the right hand.

The fourth system begins with a 'dim.' (diminuendo) marking in the right hand. The right hand has a melodic line with some grace notes. The left hand continues with a steady accompaniment. The system ends with a piano (p) dynamic in the right hand. There is a 'scintillante.' (scintillating) marking in the right hand.

pp
2 Ped.

Ped.

sempre p

cres - - - - *cen*

do - - - poco - - - a - - - poco.

f *ff*

ff *mf* *sfz* Ped. *sfz*

eres *cen* *do.* *sfz*

Facilité. 8va

ff *ff* *p* Ped.

ben cantata ma semplice.

p

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Facilité.

pp

scintillante.

8^a

leggeriss.

ben cantata.

p

2 Ped. ⊕ 2 Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕

8^a

Ped. ⊕ Ped. ⊕

The first system consists of two measures. The first measure contains a treble staff with a half note chord (F#4, A#4) and a bass staff with a half note chord (C#3, E#3). The second measure contains a treble staff with a half note chord (F#4, A#4) and a bass staff with a half note chord (C#3, E#3).

The second system consists of two measures. The first measure contains a treble staff with a half note chord (F#4, A#4) and a bass staff with a half note chord (C#3, E#3). The second measure contains a treble staff with a half note chord (F#4, A#4) and a bass staff with a half note chord (C#3, E#3). The instruction *sempre p* is written below the first measure.

The third system consists of two measures. The first measure contains a treble staff with a half note chord (F#4, A#4) and a bass staff with a half note chord (C#3, E#3). The second measure contains a treble staff with a half note chord (F#4, A#4) and a bass staff with a half note chord (C#3, E#3).

The fourth system consists of two measures. The first measure contains a treble staff with a half note chord (F#4, A#4) and a bass staff with a half note chord (C#3, E#3). The second measure contains a treble staff with a half note chord (F#4, A#4) and a bass staff with a half note chord (C#3, E#3).

$\text{♩} = 112.$

*marcato ma **pp***

pp

ben staccato.

Ped.

Ped.

Ped.

p

*sempre **p***

Ped.

$\text{♩} = 112.$

8^a

eres

8^a

cen do.

8^a

sem pre sino

8^a

al for tis si mo.

Facile.

ff

8va

8va

Ped.

sempre ff

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, and a dashed line labeled '8a' above it. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking *sempre ff* is written below the bass staff.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a melodic line with eighth and sixteenth notes, and a dashed line labeled '8a' above it. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a melodic line with eighth and sixteenth notes, and a dashed line labeled '8a' above it. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a melodic line with eighth and sixteenth notes, and a dashed line labeled '8a' above it. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

sempre *ff*

f *brillante.*

meno f *di - mi -*

nu - en - do.

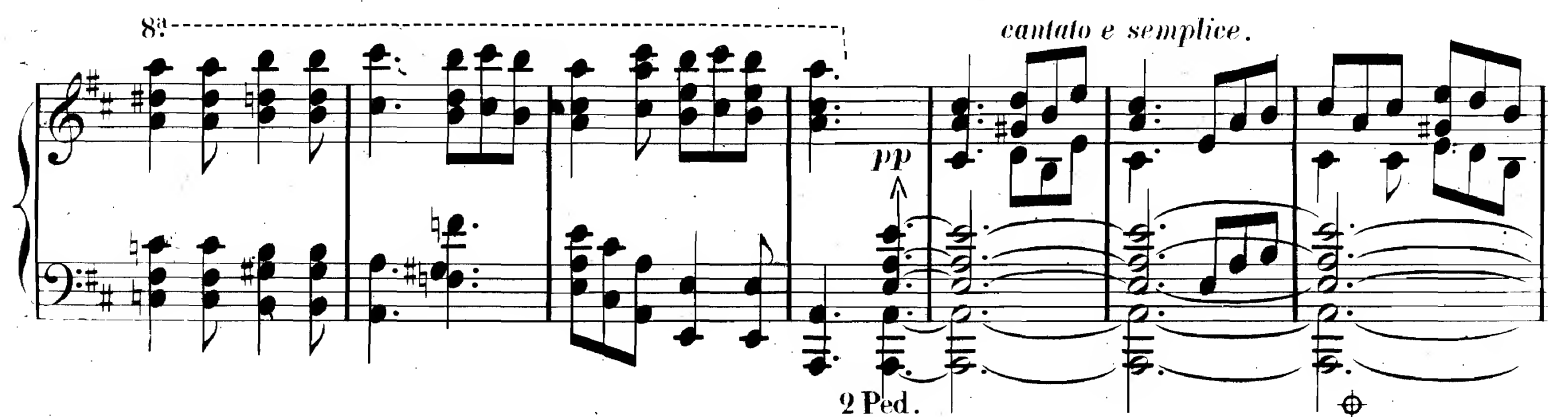
The musical score is written for piano and voice. It consists of four systems, each with a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features complex textures with many beamed sixteenth and thirty-second notes. The vocal line includes lyrics: "di - mi - nu - en - do." The dynamics range from *sempre ff* to *meno f*. The tempo/mood is indicated as *brillante.* at measure 83.



First system of musical notation. Treble and bass staves. Treble clef has an 8va marking above it. Dynamics: *pp* (pianissimo) and *ff* (fortissimo). The music features a mix of eighth and sixteenth notes in the treble and eighth notes in the bass.



Second system of musical notation. Treble and bass staves. Treble clef has an 8va marking above it. Dynamics: *fff* (fortississimo). The music continues with similar rhythmic patterns.



Third system of musical notation. Treble and bass staves. Treble clef has an 8va marking above it. Dynamics: *pp* (pianissimo). The phrase *cantato e semplice.* is written above the treble staff. Pedal markings: *2 Ped.* and a circled cross symbol \oplus are present below the bass staff.



Fourth system of musical notation. Treble and bass staves. Dynamics: *f* (forte). Pedal markings: *2 Ped.* and a circled cross symbol \oplus are present below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble clef has an 8va marking above it. Dynamics: *ff* (fortissimo) and *sempre ff* (sempre fortissimo). The music concludes with sustained chords in the treble and moving lines in the bass.

leggero.

pp

2 Ped.

8^a

8^a

pesante.

ff

cantato ma sempre.

pp

mf

somoro.

tutta la forza.

Ped.

Facile.

brillante.

fff

dimin.



8a

allonda - nan - do - si. *pp*

This system shows the beginning of a musical piece. It features a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass staff. The vocal line has a melodic line with lyrics. The piano accompaniment has a rhythmic pattern in the right hand and a more active line in the left hand. The key signature has two sharps (F# and C#).



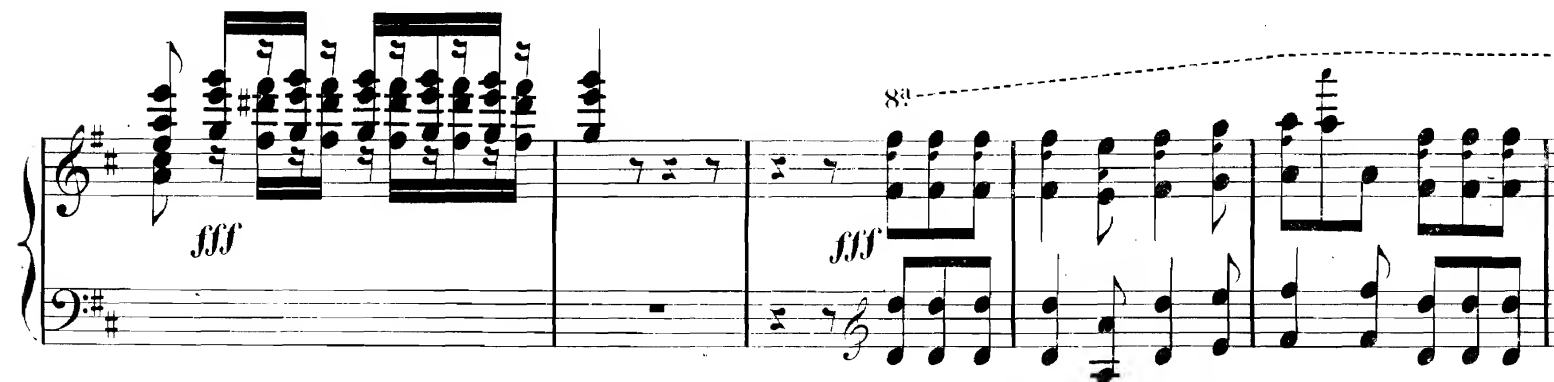
p

This system continues the musical piece. The vocal line is still present, and the piano accompaniment continues with its rhythmic pattern. The key signature remains two sharps.



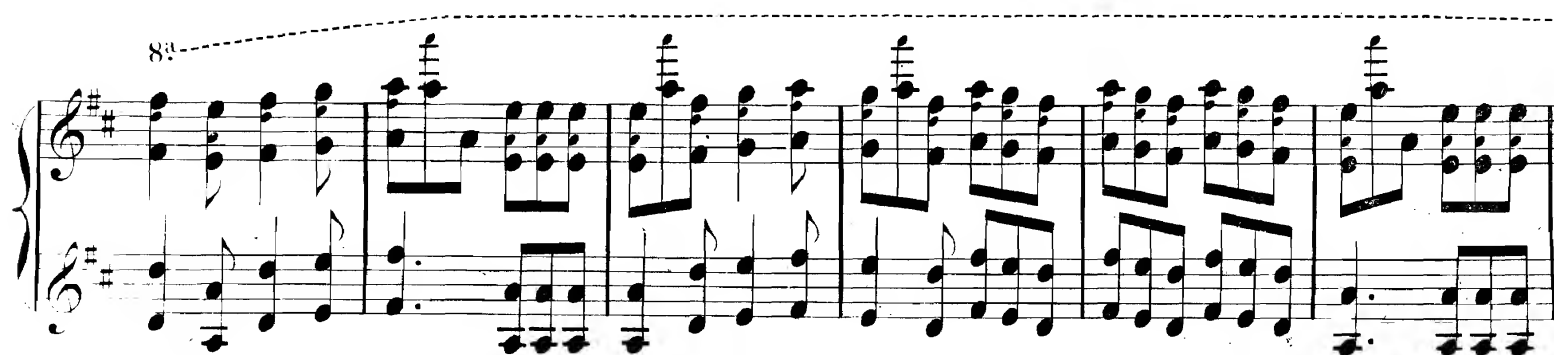
eres - cen - do.

This system continues the musical piece. The vocal line is still present, and the piano accompaniment continues with its rhythmic pattern. The key signature remains two sharps.



fff *fff* *8a*

This system continues the musical piece. The vocal line is still present, and the piano accompaniment continues with its rhythmic pattern. The key signature remains two sharps.



8a

This system continues the musical piece. The vocal line is still present, and the piano accompaniment continues with its rhythmic pattern. The key signature remains two sharps.

8a

tutta la forza possibile.

ff

8a

con impeto.

8a

pp cantato.

fff

p

2 Ped.

cantato ma semplice.

ff

2 Ped.

8a

fff

ff

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a *pp* marking and a *2 Ped.* instruction. The second system includes a *fff* marking. The third system has *pp* and *p* markings, along with a *2 Ped.* instruction. The fourth system includes *mf* and *Ped.* markings. The fifth system begins with the instruction *tutta la forza possibile.* and includes a *Ped.* marking. The notation is complex, with many beamed notes and intricate fingerings.

pp
2 Ped.

fff

pp
p
2 Ped.

mf
Ped.

tutta la forza possibile.
Ped.

8^a *strident.*
con bravura.
ff

8^a

8^a *con fuoco.*
ff
 Ped. ⊕ Ped. ⊕ Ped.

8^a
 ⊕ Ped. ⊕ Ped.

8^a
ff **ff** **fff** **fff**

OEUVRES

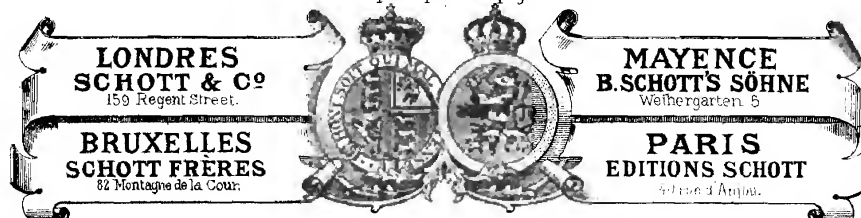
POUR PIANO à 2 MAINS PAR

FR. HÜNTEN

	M. Pf.
Op. 91. 3 Morceaux brillants tirés du second Trio.	
Nr. 1. Allegro	1 75
Andante	1 75
Allegretto	1 75
" 93. 3 Rondeaux de salon.	
Nr. 1. Thème de <i>Bellini</i>	1 50
2. Thème d' <i>Herold</i>	1 50
3. Thème de <i>Masini</i>	1 50
" 94. 3 Thèmes élégants variés.	
Nr. 1. Marche de l'opéra <i>Norma</i>	1 50
2. Thème de <i>Meyerbeer</i>	1 50
3. Tyrolienne	1 50
" 95. Les jeunes Compagnes, 3 Quadrilles de contredanses et 3 Valses, en 3 Suites	1 50
" 96. 4 Airs favoris de <i>L. Puget</i> . En 2 Suites.	
Suite 1. 2 Rondeaux	1 75
2. 2 Airs variés	1 75
Séparément:	
Nr. 1. <i>Mire dans mes yeux tes yeux</i>	1 —
2. <i>Mon rocher de St. Malo</i>	1 —
3. <i>Son Nom</i>	1 —
4. <i>Ave Maria</i>	1 25
" 97. 3 Cavatines italiennes variées.	
Nr. 1. <i>Anna Bolena</i>	1 50
2. <i>Norma</i>	1 50
3. <i>Il Crociato in Egitto</i>	1 50
" 98. Les Brillantes, Variations faciles sur des thèmes favoris.	
Nr. 1. Invitation à la Valse de <i>Weber</i>	1 50
2. Romance de <i>Rossini</i>	1 50
3. Thème de <i>Mercadante</i>	1 50
4. Air suisse	1 50
5. Thème autrichien	1 50
" 99. Les Sylphes, 5 Airs de danse en Rondeaux.	
Nr. 1. Le Galop	1 50
2. Thème d' <i>Auber</i>	1 50
3. Polonaise de <i>Spohr</i>	1 50
4. Air de ballet de <i>Mercadante</i>	1 50
5. La Valse	1 50

	M. Pf.
Op. 105. 2 Thèmes favoris de l'opéra <i>La Figurante</i> .	
Nr. 1. Variations sur le Duo du 2 ^{me} acte	2 —
2. Rondo sur le Boléro	2 —
" 111. France et Italie, 2 Airs favoris variés. Nr. 1 et 2	2 —
" 112. Petites Fleurs de salon, quatre Rondinos sur des motifs favoris, en 2 Suites	1 75
Séparément:	
Nr. 1. La Nina Gondoliera de <i>Donizetti</i>	1 —
2. Choeur favori de <i>L'Elisire d'amore</i>	1 —
3. Cavatine de <i>La Symphonie</i>	1 —
4. Mélodie suisse	1 —
" 113. Mélodies célestes, 3 Airs variés.	
Nr. 1. Mélodie de <i>Donizetti</i>	1 75
2. Mélodie de <i>Vaccay</i>	1 75
3. Mélodie de <i>Proch (Alpenhorn)</i>	1 75
" 114. 25 Etudes progressives et soigneusement doigtées, à l'usage des pensionnats	5 —
" 116. La belle Tyrolienne, Variations sur un motif de <i>Clapisson</i>	1 75
" 117. Les Perles, 3 Rondeaux.	
Nr. 1. Danse espagnole	1 50
2. Air d' <i>A. Adam</i>	1 50
3. Le Galop	1 50
" 118. Les Caractères, 3 Airs variés.	
Nr. 1. L'Italien	1 50
2. Le Français	1 50
3. L'Allemand	1 50
" 119. 2 Morceaux sur La jolie Fille de Gand.	
Nr. 1. La Cracovienne, Rondeau	1 75
2. Grande Marche	1 75
" 141. La Sonnambula, Fantaisie brillante	2 —
" 142. I Puritani, Fantaisie brillante	2 —
" 144. Le Retour au Chalet, Air nation. varié	1 75
" 145. Mélodie bohémienne, variée	1 75
" 147. Le Désir du pays, Thème allemand varié	1 75
" 149. Une Fleur, Valse brillante	1 75

Propriété pour tous pays.



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